

**Module Outline**

**Part 1- as validated**

1.	<b>Title</b>	<b>DU1BAFAF5A / DU1BAFAP5A Studio Module 5A: Development of Fine Art Process</b>
2.	<b>Level *</b>	<b>5</b>
3.	<b>Credits</b>	<b>20</b>
4.	<b>Indicative Student Study Hours</b>	<b>40 hours lectures, practical demonstrations and workshops; 160 hours independent study</b>
5.	<b>Core (must take and pass), Compulsory (must take) or Optional</b>	<b>Compulsory</b>

*\* Foundation Level=3 Degree Year 1 = 4 Degree Year 2 = 5 Degree Year 3 = 6 PG (Masters) = 7*

**5. Brief Description of Module (purpose, principal aims and objectives)**

**Background**

Developing the necessary skills and attributes through a combination of theoretical and practical enquiry has been a convention of studio-based art and design courses for some considerable time. Learning through making allows students to broaden and hone their practical skills, but it also makes a significant contribution to the development of their cognitive, imaginative and problem solving capabilities. Alongside that making, students are expected to consider their work in relation to historical and contemporary theoretical material and contexts, which altogether makes for a powerful model for learning that supports the development of their ability to work independently and make critical and reflective judgments about their own work and their discipline as a whole.

**Purpose**

The purpose of this module is for students to develop their independent cognitive, imaginative and problem solving capabilities through the refinement of their practical skills within the context of relevant historical and contemporary theory and practice.

**Principal aims and objectives**

For students to:

- Refine their ability to use media, techniques, tools and technology to explore ideas and concepts in a skilful, imaginative and inventive manner.
- Develop their ability to locate and critically reflect on their work within the context of related contemporary theoretical material and contexts.
- Develop their independence in making judgments that demonstrate a critical and reflective ability to consider the links between intention and outcomes.

**6. Learning Outcomes - On successful completion of this module a student will be able to:**

*(Add more lines if required)*

1.	Skilfully, imaginatively and appropriately employ media, techniques, tools and technologies relevant to the discipline to produce and develop practical outcomes.
2.	Contextualise their work in relation to relevant historical and contemporary contexts and practice.
3.	Critically reflect on the extent to which their work demonstrates an effective synthesis between ideas and outcomes employing appropriate terminology.
4.	Engage in critical evaluation and reflection of their working methods and practical outcomes.

**7. Assessment**

**Pass on aggregate or Pass all components**

*(modules can only be pass all components if this is a PSRB requirement)*

**Aggregate**

**Summary of Assessment Plan**

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Material Outcomes and Contextualisation	80%	No	N/A	1, 2 and 3	This will be a portfolio submission based on project work produced throughout the module, plus written and visual research material relevant to outcome 2.
2.	Written Evaluation	20%	No	600	4	Assessment will be based upon a self-appraisal that summarises student responses to outcome 4.

**Further Details of Assessment Proposals**

Give brief explanation of each assessment activity listed

Submissions for assessment will be in the form of a physical portfolio of work produced throughout the duration of the module, together with supporting written work.

**Material Outcomes and Contextualisation** includes all exploratory and contextual research and outcomes, practical and theoretical, that students have conducted throughout the module. In some instances, this may be in the form of a photographic record of a process or performance.

**Reflective Evaluation** will require students to write a 600-word report that demonstrates their ability to produce a thoughtful and measured assessment of their own work and the extent to which they have been able to effectively apply or employ a range of media and processes.

**8. Summary of Pre and / or Co Requisite Requirements**

n/a

**9. For use on following programmes**

ZU1BAFAF02 BA (Hons) Fine Art FT - Year 2

ZU1BAFAP04 BA (Hons) Fine Art PT - Stage 4

**Module Specification****Part 2- to be reviewed annually**

<b>1. Module Leader</b>	<b>Neil Ayling</b>
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**2. Indicative Content**

A studio-based, practical and practice led module that builds upon the knowledge and skills attained at level 4.

Supported by workshops, lectures, seminars, study visits, peer review, group and individual crits, students broaden the practical and conceptual scope of their work, and further develop and refine their individual interests and ambitions through a more in-depth visual and conceptual exploration and experimentation and more detailed analytical and evaluative research that considers their work within an appropriate contextual framework.

As with previous studio-based modules, this one culminates with the production and submission of a portfolio of practical work, with a significant emphasis on how that is informed by primary and secondary research material and all at a more sophisticated and refined level, demonstrating a greater degree of independent engagement and a willingness to take risks and be ambitious.

The same symbiotic relationship with work done for other modules still pertains here. Ambitious experimentation, challenging creative preconceptions and testing alternative ways of working and thinking are all desirable characteristics within the context of this module.

Outcomes will be evidenced through submission of a body of practical and contextual research, artefacts and written reflection.

**3. Delivery Method (please tick appropriate box)**

Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
Yes					

If the Delivery Method is **Classroom Based** please complete the following table:

	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Hrs	Comments	Learning Outcomes
1	Seminar / Workshop	4 Hrs	<p><b>AM: Module Introduction.</b> Seminar presenting the LO's, artists, concepts and processes relevant to the Module.</p> <p><b>PM: Research Process</b> Modelled workshop on effective studio/process-led research and student exemplar.</p>	2  3 & 4

2	Studio / Workshop	4 Hrs	<b>AM: Camera Obscura Process</b> Introduction to project space-based camera obscura process in a fine art context.	1 & 4
			<b>PM: Camera Obscura Development</b> Expansion on camera obscura process to develop early independent ideas and imagery.	1
3	Tutorials / Studio	4 Hrs	<b>Individual Tutorials</b> Individual tutorials focusing on emerging process driven material outcomes and contextualisation to date.	3
			+ <b>Studio Process</b> Using processes research, individual students identify relevant activities to extend practice.	1
4	Exhibition Visit	4 Hrs	<b>Exhibition</b> External exhibition visit. Discussing and researching the use of fine art processes utilised by artists and their qualities.	2
5	Studio / Workshop	4 Hrs	<b>AM: Sculptural Installation Process</b> Introduction to installation fabrication and sculptural processes via artists and artwork examples.	1
			<b>PM: Sculptural Installation Development</b> Exploration of larger scale temporary fabrication ideas in wood workshop, students developing autonomy.	1 & 4
6	Studio / Critiques	4 Hrs	<b>Cross Pathway- Group Critiques</b> Group workshop evaluating appropriately selected processes, materials and context in an emerging extended practice.	2 & 3
7	Studio / Workshop	4 Hrs	<b>AM: Image Transfer Process</b> Introduction to image transfer processes via artists and artwork examples.	1 & 2
			<b>PM: Image Transfer Development</b> Sustained development and exploration of appropriate image transfer processes.	1
8	Studio / Workshop	4 Hrs	<b>Written Evaluation</b> Introduction and extended workshop of critical, reflective and analytical evaluation writing.	4
9	Tutorials / Studio	4 Hrs	<b>Individual Tutorials</b> Individual tutorials focusing on process driven material outcomes and contextualisation prior to hand in.	3
			+ <b>Studio Process</b> Using processes research, individual students identify relevant activities to extend practice.	1
10	Studio / Workshop	4 Hrs	<b>AM: Curation Process</b> Exploring the contemporary curatorial process and key ideas in relation to material outcomes produced.	1 & 2
			<b>PM: Portfolio Presentation</b> Workshop on individual presentation and general guidance for assessment submission.	3 & 4
<b>Total Hours</b>		<b>40</b>		
If delivery method is <i>not</i> classroom based state lecturer hours to support delivery				

#### 4. Learning Resources

*To include contextualised Reading List.*

##### **Physical Resources:**

Fine Art studios and drawing materials (L Block), Project Spaces with projectors and laptops (L Block), L156 Seminar Room with projection facility (L Block), Ceramics Workshop with clay and associated materials (L Block), Print Room with printing inks and associated materials (L Block), Mac Suite (H Block), The Minorities (Town Centre Campus), TV Studio (B Block), TLR for monitors. (B Block), Wood Workshop with associated tools (L Block).

##### **Reading List:**

Amirsadeghi, H. *Sanctuary: Britain's Artists and Their Studios*. (Thames & Hudson, 2012).

Atkins, R. *Artspeak: a guide to contemporary ideas, movements and buzzwords 1945 to the present*, 3<sup>rd</sup> Edition. (New York: Abbeville Press, 2013).

Cook, G. *Re-thinking curating: art after new media*; (Cambridge MA: MIT Press, 2010).

Crawford, M. *The case for working with your hands*; (St. Ives: Penguin, 2009).

Foster, H. *Art Since 1900: Modernism, Antimodernism, Postmodernism*, 2<sup>nd</sup> Edition. (London: Thames & Hudson, 2011).

Hicks, A. *The Global Art Compass: New Directions in 21st Century Art*. (London: Thames & Hudson, 2014).

Harrison.C. & Wood.P. *Art in Theory 1900 - 2000: An Anthology of Changing Ideas*, 2<sup>nd</sup> Edition; (London: Wiley-Blackwell, 2002).

Kocur, Z. *Theory in Contemporary Art since 1985*, 2<sup>nd</sup> Edition; (London: Wiley-Blackwell, 2012).

Osborne, P. *Anywhere or Not at All: Philosophy of Contemporary Art*; (London: Verso, 2013).

##### **Websites**

[www.ambitmagazine.co.uk](http://www.ambitmagazine.co.uk) Archive and current issues of Ambit Magazine.

[www.artmonthly.co.uk](http://www.artmonthly.co.uk) Archive and current issues of Art Monthly Magazine.

[www.cvan.org.uk](http://www.cvan.org.uk) Website for the *Contemporary Visual Arts Network*.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk) Website for the *Arts Council*.

[www.instituteofmaking.org.uk](http://www.instituteofmaking.org.uk) Website for *Materials & Processes*.

[www.tate.org.uk](http://www.tate.org.uk) Archive of TATE exhibitions, terminology, artists, catalogues, films and articles.

[www.firstsite.uk.net](http://www.firstsite.uk.net) *Regional Institution* with archive of exhibitions, events and talks.

[www.critical-theory.com](http://www.critical-theory.com) *Art Research & Theory* website.

[www.an.org.uk](http://www.an.org.uk) *Professional Development Resource* with information on artists processes, networks, opportunities and legal information.

[www.e-flux.com](http://www.e-flux.com) Website discussing *current trends, Art Research & Theory* in contemporary art.

[www.artforum.com](http://www.artforum.com) Listings website of *current trends, Art Research & Theory*.

[www.wetransfer.com](http://www.wetransfer.com) Helpful *free digital file sending* website.